

A Concept of Oratory

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for

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by

A. M. Hambleton.

S T A T E U N I V E R S I T Y .

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From the beginning of history, man has influenced his neighbor in some way. In the early tribal conditions, one man was conceded the right and authority to be leader. He obtained this superior position by some heroic deed, some extraordinary physical strength, or, in some occasions, by birth. Along with these distinguishing qualities, whatever they may have been, there must have been associated some emphatic way in which he could communicate his thoughts and his ideals to his fellowmen; in short, he must have had a power of speech, which he used to relate his conquests, and to move his followers to new conquests. From these conditions grew the type of literature which is known to-day as oratory. In this crude way, oratory, very probably, was the first form in which literature appeared. Its sister type was poetry. Both of these may have been together for a short time, then they began to divide into two kinds: the one, which sang the praises of heroes and their deeds; the other, which was used by the heroes or leaders in arousing their companions to some action. By this means, the leader, or chief, of a tribe created followers, caused them to be friends to certain tribes, enemies to other tribes, and caused them to go to war or remain at peace. It was through his power of expression that he led them to do something. The earliest object, then, of oratory was to produce action; and, this, in my

judgment, still remains the true object.

The genuine orator, wherever found, is desirous that his audience shall act either objectively or subjectively. By an objective action, I mean, an action of the physical man; an action by which he sets about to accomplish something in the material world. By a subjective action, I mean, simply an action of the mind, a resolution, or a determination. However, in this case, the resolution, or determination must be so thoroughly implanted that it will in some future time become an action; and, consequently, resolve itself into an objective action. In the final analysis, then, the great orator is desirous of producing action. The object of oratory in its highest sense is action. It is to arouse people to act.

The culmination of Greek oratory was reached in Demosthenes. The greatest of his works are the "Philipics," and the "Oration on the Crown." In these orations, the object of Demosthenes was clearly to produce action. He attempted to arouse the Athenian citizens from their lethargy, and to make them realize the danger which was about to sweep down upon them from the North in the form of the Macedonian army. He kept up his invectives against the aggressions of Philip for thirteen years. At last, in a public meeting, when the presiding officer asked, "Who will speak for our deliverance?" Demosthenes arose and delivered such

Hardwicke.
History of
Oratory
and
Orators.
P. 14.

an oration that the entire Assembly cried out, "To arms! to arms! Lead us against Philip!" In this instance, the result of eloquence was immediate action. The listeners were so wrought up that they desired to destroy the cause of their danger.

Again, when Demosthenes delivered the "Oration on the Crown," he brought about the banishment of his great antagonist, Aeschines; four-fifths of the votes were cast in favor of Demosthenes.

History
of
Oratory.
Sears.
P. 75.

"Eloquence ended in immediate action, the highest testimony to its supreme efficiency."

Rhetoric
And
Oratory.
O'Connor.
P. 310.

"The power of his oratory may be best understood by what he effected."

These citations point to the fact that the oratory of Demosthenes produced immediate action.

After the culmination of oratory in Greece, it declined, and shortly reappeared in Rome. The orator, who carried it the nearest to perfection here, was Cicero. His most noted orations are his "Orations against Verres," and "against Catiline." The "Orations against Verres" caused him to go into voluntary exile before the completion of the trial. The first "Oration against Catiline" was delivered to the Senators in the presence of Catiline, himself, with this result: Catiline attempted to reply, but the Senators, under the influence of Cicero's speech, called him a traitor, and bade him be gone. Catiline left the city, and the conspiracy was broken. The result of

these two orations, then, was action. It was the immediate result, and it was also the desire of the orator. The action, which came as a result of Cicero's oratory, was in a degree milder and more conservative, than the action which resulted from Demosthenes' oratory. Cicero labored under different conditions. He did not address the crowd, but his appeals were to select bodies; such as, the Senate, the Comitia, and the Judges. These men were more meditative, philosophic, and did not act under the immediate impulse of passion. For this reason, the action, which he produced, the effect, that he had upon his listeners, may seem less; yet, after all, it is action, and it is action, which, in the end, means more, and is more lasting. It even requires a greater skill, and more eloquence to arouse it.

In the stormy times of the French Revolution, one man became the ruling spirit of the Assembly. This man was Mirabeau. He, for a short time, ruled the French nation by his mighty eloquence. One writer says of him;

"No matter what vacillation or fears might agitate the members, when his voice of thunder shook the hall in which they sat, every heart grew determined and resolute."

It is clear from this quotation that the French Assembly acted in accordance with the desires of this one man. His only means of bringing about this action was his wonderful power of

oratory. Again, the orator was desirous to produce action, and oratory caused action.

In 1756, when England was engaged in a death struggle with France, for the supremacy of the world, there came a man to the head of the English ministry who soon brought victory out of the indications of defeat. It was this one man, Lord Chatham, that molded the minds of the English Parliament to new measures. He inspired new enthusiasm and activity in the army from the commander-in-chief to the private soldier; in the navy, from the captain to the common sailor. This same man was also England's greatest orator. It was through his eloquence that he was able to use his ability, and bring about such tremendous results.

History
of
Oratory
And
Orators.
Hardwicke.
P. 107.

"Those who have been witnesses to the wonders of his eloquence--who have listened to the music of his voice, or trembled at its majesty--who have seen the graceful persuasiveness of his action, or have felt its force;--those who have caught the flame of eloquence from his eye--who have rejoiced in the glories of his countenance--or shrunk from his frowns,--will remember the resistless power with which he impressed conviction."

The result of Lord Chatham's oratory was action.

At the time, when the great group of English orators was waging their wordy conflicts in the British Parliament, there was developed another group of eloquent men across the Atlantic Ocean in America. The greatest of this group was Patrick Henry. He gained his first reputation in a jury trial of which the following description will be

found interesting:

History
of
Oratory.
"Parson's
Case."
Sears.
P. 313.

"After an awkward beginning which made his friends hang their heads for shame he suddenly rallied, his confusion passed away, a mysterious and almost supernatural change came over him. Spectators said afterward that the hitherto unknown young advocate made their blood run cold with his terrible invective, and the jury, retiring for only a moment, brought in a verdict in favor of his clients. A motion for a new trial was overruled, and 'the man of the people' was caught up and borne out of the courthouse on the shoulders of a delighted multitude."

Upon other occasions, before the jury, in the legislature of Virginia, and the Continental Congress, Patrick Henry's eloquence produced similar action.

Later in the period of American history, just preceding the Civil War, there was developed another group of eminent orators. The greatest of these was Daniel Webster, America's greatest orator. It was through the eloquence of this man that the Americans realized themselves to be living under a union of people, and not a compact of states. It was due to his explanation of the constitution than many were, not only enabled to see and understand their relations to the national government, but were aroused to act according to their understanding. After the long speech of Hayne of South Carolina, statesmen and citizens were alike asking, how can these arguments ever be answered? where is there a man to meet the occasion? All of the defenders of the constitution turned to Webster for an answer. They, however, were faint at heart, and doubted very much his

ability to reply. The time for reply came, Webster arose and began his speech. The effect upon his listeners is recorded thus:

History
of
Oratory
And
Orators.
Hardwicke.
P. 401.

"If among his hearers there were those who affected at first an indifference to his glowing thoughts and fervent periods, the difficult mask was soon laid aside, and profound, undisguised, devoted attention followed. In the earlier part of his speech, one of his principal opponents seemed deeply engrossed in the careful perusal of a newspaper he held before his face; but this, on nearer approach, proved to be upside down. In truth, all, sooner or later, voluntarily, or in spite of themselves, were wholly carried away by the eloquence of the orator."

Such was the effect of this man's eloquence that the leaders of the North went home rejoicing and feeling that their cause was, not only just, but was safe. The same feeling extended to more than half of the United States. The effect of Webster's power of speech upon judges is well described in the words of Judge Story:

History of
Oratory.
Sears.
P. 345.

"For the first hour we listened to him with perfect astonishment, for the second hour with perfect delight, and for the third hour with perfect conviction."

These are the foremost orators in the several different periods of oratory that have been developed in the history of the human race. From this consideration about the works of Demosthenes, Cicero, Mirabeau, Lord Chatham, Patrick Henry, and Daniel Webster, it is evident that the object of each one has been action. Since these men are the best that history records, the analysis of their orations presents the true object of oratory. This analysis has shown this object to be action.

Since the object of oratory is to produce action, the next logical inquiry is, how to accomplish this object? how may a speaker bring about this result? what are the means that he has to use?

Oratory, the same, as all other types of literature, depends upon two things: the thought, and the expression of this thought. The orator must have something to say, just as well as the author must have something to write. It must also be a kind of thought that is inspired by a high and worthy motive. It cannot be trivial and ephemeral. The subject matter must be of general interest; something that will attract all persons, and not a single class. It is not necessary that it be deep or full of detail, but full of the general truths of all subjects. It is much more important that the speaker be widely read, and possess an understanding knowledge of many subjects, than be a specialist in any one subject. If he is a specialist at all, it should be in the study of human nature. After the speaker has the essentials of subject matter, he must express them in such a way, that the listener will be so impressed, so aroused, that some activity will result. Every means, then, possible, that a speaker may use to produce this effect, will add to his eloquence. To express a thought in the most emphatic way is the task of the orator. Here, is the chief difference between the orator and the lecturer; between the orator and the

writer of general literature. Many essays are crammed full of thought, yet they would not move an audience to any action.

The most effective subject matter for orations may be massed around three centers: first, liberty and patriotism, with their opposites, tyranny, or despotism, and selfishness in the form of greed, or avarice; second, right and justice; third, policy and self-preservation.

The chief substance of Demosthenes' great Philipics consisted of appeals to patriotism and invectives against the approaching tyranny. He entreats his fellow countrymen to awake and protect their homes and their country. The following sentences will show the trend of his thought:

History
of
Oratory
And
Orators.
Hardwicke.
P. 11.

"And what is the cause of our present passive disposition? For some cause sure there must be; why the Greeks, who have been so zealous heretofore in defence of liberty, are now so prone to slavery. The cause, Athenians, is that a principle which was formerly fixed in the minds of all, now exists no more; a principle which conquered the opulence of Persia, maintained the freedom of Greece, and triumphed over the powers of sea and land. That principle was an unanimous abhorrence of all those who accepted bribes from princes that were enemies to the liberties of Greece."

This remark is made concerning the thought of Demosthenes:

History
of
Oratory.
Sears.
P. 72.

"What is honorable may be regarded as the chief motive in the speeches of Demosthenes. Not that which is most easy, pleasant, and profitable, but that which honor and duty demand of the state and the citizen is the burden of the moral teaching which distinguishes him from many of his contemporaries, placing him on the same ethical plain with the modern orator who most resembles him, Edmund Burke. He was above the prejudice of a mere

History
of
Oratory.
Sears.
P. 72.

"Athenian; the level of his panhellenic patriotism was higher than that of Pericles, and equalled only, if at all, by that of Kpaninondas. He had a high moral sense of citizenship and statecraft and comprehensive views of intertribal obligations, making the foundation of his oratory broad and deep."

It has been said that great occasions produce great men. It is more appropriate to state that great occasions furnish the opportunities for the great man to prove his greatness. So it is with the orator, he must have an occasion to try his eloquence. This is the first essential in the expression of his thought. The conditions of Greece, when Demosthenes delivered his thought, were such that demanded the solution of certain questions. Liberty had been the watchword of the Greeks in their early history. The early Greeks furnish the world with examples of ideal patriotism. Then, it was that Greece was ruler of the civilized world. These conditions of patriotism and liberty had suffered through the influence of oriental luxury, until they were no longer visible. The spark of Hellenic love of country had burnt out and had been replaced by selfish vanity. The greed for worldly wealth was broadest and most influential of these vanities. The Greek citizen would rather sell his country than fight for it. Such was the state of affairs in Greece which were demanding a remedy. What remedy could naturally be expected? No other, than to arouse the Greek citizen to his former patriotism, love of liberty,

and hatred of slavery. This was the remedy that Demosthenes applied, and applied so continually, that he finally accomplished his desire.

The history of Rome is much the repetition of the history of Greece. In the beginning, nothing was higher in the Roman category of honor than patriotism. It was due to Roman patriotism and Roman determination that she won victory after victory, added territory after territory to her boundary, conquered tribe after tribe, until it was rightly said that "Rome sat on her seven hills and ruled the world." After the Roman Empire became synonymous with the civilized world, and for some time, even before, patriotism, and, in fact, all the virtues, for which the Roman citizen was noted, were replaced by all the vices of the human race. Again, the effeminating influence of wealth and luxury was the most powerful and disastrous vice of them all. It had thoroughly permeated every part of the Roman state. The perpetual desire of the Roman citizen, at this time, was to promote his own selfish material gain. The officials of the state, from the highest to the lowest, were corrupt, and their motto was "the price." The only way, in which Rome could continue her supremacy over other nations, was to exterminate corruption and return to her early ideals. The one burning question of the day was reform. This question found many

advocates of which the most noted, probably, are the Graechii. These men gained a place in the history of Rome, not only by their attitude and their ideas of reform, but, also, by their oratorical power; however, they were not able to settle the questions, and they pass from the field of action leaving them for the target of other statesmen and orators. Such were the conditions, when Cicero made his name synonymous with eloquence. What could be the thought that he would advocate at this time? We would expect it to be aimed at corruption, having for its object, justice and self-preservation, and such, we find it to be. The quotation from the first "Oration against Catiline" substantiates this statement:

History
of
Oratory
and
Orators.
Hardwicke.
P. 61.

"Shame on the age and on its principles! The senate is aware of these things; the consul sees them; and yet this man lives. Lives! aye, he comes even into the senate. He takes part in the public deliberations; he is watching and marking down and checking off for slaughter every individual among us. And we, gallant men that we are, think that we are doing our duty to the republic if we keep out of the way of his frenzied attacks."

The object of Cicero, in his most famous orations, as this will indicate, was to awaken the Roman officials to their duty; to make them see what was right; what was necessary to preserve the Roman state; and then make them act accordingly.

The orator of France, who stands head and shoulders above the rest of his countrymen, was a man thoroughly imbued with the spirit of liberty.

One of the monuments of the French Revolution and, in fact, the greatest monument, is its progress toward freedom; and no man was more influential in bringing about this progress than the orator, Mirabeau. It was he that paced back and forward in the French chamber and hurled mighty javelins of democracy toward the ruling despotism; it was he that appealed to the patriotism of the French statesmen for the rights and freedom of the common French citizen; it was he that told the slave of the king,

History of
Oratory
And
Orators.
Hardwicke.
P. 304.

"Slave, go tell your master that we are here by the will of the people, and that we will depart only at the point of the bayonet."

Hardwicke says, "these are the words which sealed the fate of despotism in France."

(Same
book.)
P. 304.

What were the conditions of France that produced such a man as Mirabeau, and demanded such words as he used? France at one time had almost conquered all nations. Her rulers became intoxicated with their power, lost their heads, and fell victim to pleasure and luxury. Her kings and her church had taxed the people until many of them were found along the roadside starved to death with grass in their mouth which they had been trying to eat in order to live. While the common citizens of France were suffering and working, the noblemen, the high churchmen, and the royalty were enjoying, not only the comforts of life, but the most delicate luxuries. These conditions could not

continue; despotism and tyranny must fall. Under these conditions, what thought would we expect an orator to use, but appeals for liberty.

Nations are like individuals. They have their periods of infancy, youth, middle age, old age, and decay. Their beginning is small in territory and population; they grow by additions of territory, and additions of conquered people; their growth continues until they are a supreme power. When they reach this stage, and have no foreign power to battle against, they begin to fight within their own ranks. Corruption creeps into all parts of the administration, and saps its vitality like a fungi growth upon the living tree. Soon they decay and are in turn conquered by another people. Such has been the life cycle of Greece, Rome, Spain, France, and the nations of Oriental civilization. The one nation, which has not followed this time worn track, is England. Why has she proved an exception, so far? In my judgment, it is because her statesmen have advocated universal principles instead of national; they have determined their action more by what is right and justice than by what is simply advantageous to

England. The beginning of this policy was stimulated, if not created, by the American Revolution and the attitude of some of her other colonies. While she was struggling with her colonies, there grew up a group of men who substituted right and

justice for the selfishness and corruption which had caused the downfall of the other great nations of the world. They did not desire individual gain, or selfish benefit, but they wanted above all things, liberty and equality ^{for all} men. The two most prominent and influential in this group of statesmen were Edmund Burke and William Pitt, the Younger. They were great orators, as well as great statesmen; they were more than merely English statesmen, they were statesmen of the world; their ideals were not from the view-point of England, but from the view-point of humanity. A few quotations will illustrate this point. In the trial of Warren Hastings, Burke said:

History
of

"I impeach him in the name of the people on India, whose laws, rights, and liberties he has subverted; whose properties he has destroyed; whose country he has laid waste and desolate."

Oratory
And

"I impeach him in the name and by virtue of those eternal laws of justice which he has violated."

Orators.
Hardwicke.

"I impeach him in the name of human nature itself, which he has cruelly outraged, injured, and oppressed, in both sexes, in every age, rank, situation, and condition of life."

P. 135.

History
of
Oratory
And
Orators.
Hardwicke.
PP. 135-
136.

"My lords, it has pleased Providence to place us in such a state that we appear every moment to be upon the verge of some great mutations. There is one thing, and one thing only, which defies all mutation: that which existed before the world, and will survive the fabric of the world itself,--I mean justice; that justice which, emanating from the Divinity, has a place in the breast of every one of us, given us for our guide with regard to ourselves and with regard to others, and which will stand, after this globe is turned to ashes, our advocate or our accuser, before the great Judge, when He comes to call upon us for the tenor of a well-spent life."

In speaking of the American question,

Burke also said:

History
of
Oratory
And
Orators.
Hardwicke.
PP. 131-
132.

The feelings of the colonies were formally the feelings of Great Britain. Theirs were formally the feelings of Mr. Hampden, when called upon for the payment of twenty shillings. Would twenty shillings have ruined Mr. Hampden's fortune? No! but the payment of half twenty shillings, on the principle it was demanded, would have made him a slave! It is the weight of that preamble, of which you are so fond, and not the weight of the duty, that the Americans are unable and unwilling to bear. You are, therefore, at this moment, in the awkward situation of fighting for a phantom; a quiddity; a thing that wants, not only a substance, but even a name; for a thing which is neither abstract, nor profitable enjoyment."

William Pitt in talking of the same subject made this statement:

History
of
Oratory
And
Orators.
Hardwicke.
P. 111.

"A noble lord, in the heat of his zeal, had called it (the American War) a holy war. For my part, although the honorable gentleman who made this motion, and some other gentlemen, have been, more than once, in the course of a debate, severely reprehended for calling it a wicked and accursed war, I am persuaded, and would affirm, that it was a most accursed, wicked, barbarous, cruel, unnatural, unjust, and diabolical war! It was conceived in injustice; it was nurtured and brought forth in folly; its footsteps were marked with blood, slaughter, persecution, and devastation;--in truth, everything which went to constitute moral depravity and human turpitude were to be found in it. It was pregnant with misery of every kind."

If the leading thought of these two great orators is predominately for justice and the rights of humanity, it is no less true of the orator, Fox, of whom Grattan said:

Oratory
And
Orators.
Mathews.
PP. 291-
292.

"To do justice to that immortal person, you must not limit your view to this country; his genius was not confined to England, it acted three-hundred miles off in breaking the chains of Ireland; it was seen three-thousand miles off in communicating freedom to the Americans; it was visible I know not how far off in ameliorating the condition of the Indian; it was discernible on the

Oratory
And
Orators.
Mathews.
PP. 291-
292.

"coast of Africa in accomplishing the abolition of the slave-trade. You are to measure the magnitude of his mind by parallels of latitude."

It was through the leadership of these men guided by universal principles of right and justice that England learned the art of colonization. If she had followed the narrow principles of the Georges and their Ministers, there is little doubt, but that she would have travelled the old path of the rise and fall of nations. The conditions at that time were critical; they demanded a solution, either right or wrong. Her statesmen were great enough in thought, and in the power of expressing thought, to use the opportunity and rescue the nation from the destroying clutches of selfish corruption.

In the first group of American orators, the greatest, no doubt, by natural ability, was Patrick Henry. The central theme of his orations is familiar to every American citizen. His one all-absorbing motto was liberty. In this respect, he was similar to the ancient Greeks, and, in some ways, to Mirabeau. His speech in the house of Burgesses in 1765 against the Stamp Act, and in denunciation of George III, will always be dear to the patriotic American. Equally dear to the American citizen will forever be his speech delivered in the old church at Richmond on the 23d of March, 1775, advising resistance to British aggression which he closes with these sentences:

History of
Oratory
And
Orators.
Hardwicke.
P. 334.

"We must fight; I repeat it, sir, we must fight! An appeal to arms, and to the God of Hosts, is all that is left us!"

The spirit of liberty and the resistance tyranny were afoot at this time and found expression through Samuel Adams, James Otis, Joseph Warren, John Hancock, and Alexander Hamilton.

In the group of American orators just before the Civil War, the most general motives were justice and the rights of humanity. The spirit of the group is very much similar to that of the great English group. To these, there might be added the minor motive of self-preservation, a plea for the life of the nation. This note, as well as government by the people, is sounded by Webster in his memorable reply to Hayne which he closes thus:

History
of
Oratory
And
Orators.
Hardwicke.
PP.
404-
405.

"When my eyes shall be turned to behold, for the last time, the sun in heaven, may I not see him shining on the broken and dishonored fragments of a once glorious Union; on states dissevered, discordant, belligerent; on a land rent with civil feuds, or drenched, it may be, in fraternal blood! Let this last feeble and lingering glance rather behold the glorious ensign of the Republic, now known and honored throughout the earth, still full high advanced, its arms and **trophies** streaming in their original lustre, not a stripe erased or polluted, not a single star obscured, bearing for its motto no such miserable interrogatory as, What is all this worth? nor those other words of delusion and folly: Liberty first and Union afterwards; but everywhere, spread all over in characters of living light, blazing on all its ample folds, as they float over the sea and over the land, and in every wind under the whole heavens, that other sentiment, dear to every American heart; LIBERTY AND UNION, NOW AND FOREVER, ONE AND INSEPARABLE."

These principles of Webster were carried on and expanded by Charles Sumner in the circle of government, and by Wendell Phillips among the

common people.

It has been stated that the greatness of Shakespere greatly depends upon the nature of the subjects treated. He treats of subjects belonging to the human race; such as, love, hate, revenge, jealousy, and ambition. As long as human nature remains as it is, which is likely to be forever, these subjects will be interesting to the human race. They are the same to-day as they were thousands of years ago, and from all probability, will be the same thousands of years hence. Such works as those of Shakespere will last eternally. If this is true of literature in general, it is also true of oratory. In fact, it is more true of oratory than many other types. Oratory must have for its subject matter principles and ideals which are more than local or temporal; they must be universal and applicable to all ages. The analysis of the best oratory of Greece, of Rome, of France, of England, and of America, tends to prove this general principle. The eloquence of Greece appealed to patriotism and liberty; that of Rome, to duty and right in order to preserve the state; that of France, to liberty; that of England, to justice and the rights of humanity; that of America, to liberty, the rights of humanity, and self-preservation. ~~As~~ long as the organization of the universe remains as it is now, these subjects will be of interest, not only to a few, but to all.

The drama is sometimes called a three-fold art: first, dramaturgy, which is the part of the stage manager; second, play-writing, which is the work of the dramatic poet; third, histrionics, which is the part of the actor. Oratory may also be considered a three-fold art; first, the conditions, or atmosphere of the times under which the oration is delivered; second, the writing of the oration, or preparing the subject matter for delivery; third, the art of expressing this prepared subject matter. So far, we have discussed the nature of the subject matter and the conditions under which this subject matter was delivered. These conditions may be considered as the work of the stage manager. The scenery, stage properties, and the environment of the actor are to the actor, what the spirit of the times and agitations of certain questions are to the orator. The scenery and stage properties help the actor in expressing his thought. They make the subject matter seem more real and forceful to the audience. The atmosphere, or condition, such as a pending national crisis, aid the orator in expressing his thought. They make his subject more real, more appropriate, and even more desirable to his listeners. This point may be illustrated with the well known speech of Mark Anthony in Shakespeare's Julius Caesar. Anthony takes advantage of the disturbed atmosphere, the presence of Caesar's dead body, his death, his

deeds, his will, and the state of the Roman government, which was caused by his death. All of these things helped Anthony to get control of his listeners, and helped him enforce his thought upon their minds. This point is further illustrated by every important group of orators in history. The oratory of Græce, of Rome, of France, of England, and of America reached its "golden age" when the life of the countries was at stake; when the critical conditions of the country were such that the orator appealed to the citizens to fight for their liberties, rights, homes, and countries. The atmosphere of the times, then, is the first means to help in the expression of the thought. This is beyond the control of the orator, and for that reason, has been treated with the general topic of subject matter.

So far, the subject matter, its nature, the conditions which demand it, and, consequently, which aid in its expression, have been treated. The next step is an analysis of the means by which the speaker is to convey his thought to the audience. For convenience, these may be divided into two distinct parts: the first, that which will appear upon paper; the second, that which is added to this by the speaker when he delivers it. The last part is, too frequently, so important that the oration, when upon paper, loses much of its vitality. An oration, which is excellent when

delivered, may seem common-place and trivial when written down. It is about the same as Hamlet with Hamlet left out. The very quintessence of the oration can never be put upon paper; it will always reside in the enthusiasm, the personality, the motive, and the vocal powers of the speaker; however, even with this allowance, there yet remains much difference between the expression of a written oration, and other forms of literature. It has a peculiar spirit, sound, and method of presentation that is not found in other writings.

Literature, in general, is divided into two distinct parts: poetry and prose. Frequently, we have poetic prose and prosy poetry; but, if the two are combined in any one type of literature, it is oratory, in which the entire field, from cold, logical reasoning, to highly passionate emotions, is covered; some passages are exercises in logic; others are poetry without meter. Oratory is poetry in pictures, imagination, and those things which appeal to the emotions; prose, in abstract reason, statement of facts, and those things which appeal to the intellect.

The imaginative element of literature is one of the important ways of expressing thought forcibly. By appealing to the imagination, a speaker can present to the audience, by means of a few well drawn pictures, thought which will be more lasting and more effective than ^{by} any other way. It makes thought take on a new interest, since it is

concrete, definite, and right in front of them, and not abstract, obscure, and remote from their interest. It is surprising to observe how much this simple device has been used by the great orators. Frequently, they are as highly picturesque as the best descriptive passages of fiction. An excellent illustration of this is found in the "White Murder Case" by Webster. In the beginning of his speech to the jury, he pictures to them the very detail facts of the murderer, as he steals into the building through the hall, into the room where his victim was sleeping, lifts his hand, and strikes the fatal blow. These are Webster's own words:

Select
Speeches
of
Daniel
Webster.
A. J.
George.
PP.
237-
238.

"The
Murder
of
Joseph
White."

The deed was executed with a degree of self-possession and steadiness equal to the wickedness with which it was planned. The circumstances now clearly in evidence spread out the whole scene before us. Deep sleep had fallen on the destined victim, and on all beneath his roof. A healthful old man, to whom sleep was sweet, the first sound slumbers of the night held him in their soft but strong embrace. The assassin enters, through the window already prepared, into an unoccupied apartment. With noiseless foot he paces the lonely hall, half lighted by the moon; he winds up the ascent of the stairs, and reaches the door of the chamber. Of this, he moves the lock, by soft and continued pressure, till it turns on its hinges without noise; and he enters and beholds his victim before him. The room is uncommonly open to the admission of light. The face of the innocent sleeper is turned from the murderer, and the beams of the moon, resting on the gray locks of his aged temple, show him where to strike. The fatal blow is given! and the victim passes, without a struggle or motion, from the repose of sleep to the repose of death! It is the assassin's purpose to make sure work; and he plies the dagger, though it is obvious that life has been destroyed by the blow of the bludgeon. He even raises the aged arm, that he may not fail in his aim at the heart, and replaces it again over the wounds of the poniard! To finish the picture, he explores the wrist for the pulse!

"He feels for it, and ascertains that it beats no longer! It is accomplished! The deed is done. He retreats, retraces his steps to the window, passes out through it as he came in, and escapes. He has done the murder. No eye has seen him, no ear has heard him. The secret is his own, and it is safe!"

In this picture, there is a complete resume of the testimony. The effect of this picture, especially, at the beginning, may easily be imagined. No juror could listen to a description of this kind without the deepest interest and the greatest emotion. The same plan is used by Cicero in his speech against Verres. He pictures to the judges the sufferings of Gavius, a citizen of Cosa, and a citizen of Rome, through his imprisonment, through his beating by the fasces, and finally, through his crucifixion in the sight of his country.

The quality of imagination is attributed to nearly all important orators. Sir N. W. Wraxall made the following remark concerning Edmund Burke:

"Nature had bestowed on him a boundless imagination, aided by a memory of equal strength and tenacity."

One writer says of Patrick Henry:

"Mr. Henry was happily endowed with that rich imagination which gives vitality to the body of thought, and which is essential to the success of the great orator."

It is said of Lord Chatham's speeches:

"They blaze with the authentic fire of the imagination,--of the imagination in the full sweep of excited and overmastering feeling."

Hardwicke says of Edward Everett:

"His sensibilities were refined. His imagination rich and sparkling."

History of
Oratory
And
Orators.
Hardwicke.
P. 128.

(Same
Book.)
P. 332.

Oratory
And
Orators.
Mathews.
P. 233.

P. 358.

History of
Oratory
And
Orators.
P. 304.

He also says of Mirabeau:

"Mirabeau retained the 'rich imagination' of his Etruscan ancestors."

While the imagination is not absolutely essential, yet it is one of the most important and helpful means which the speaker can use in conveying his thought clearly and effectively. The element of imagination appears in many other forms of literature, as well as oratory. In this respect, it is not different from other types, but again partakes of the best elements of all types.

Another very common means to express thought emphatically, is figurative language. This is also common to most types of literature and has been used quite extensively by the great orators. This is really a product of the imaginative element, since a figure of speech without the imagination would lose entirely its application. It has been said that analogy furnishes no proof for any statements, but only makes clear the intended thought. This is true, not only of analogy, but also of all figures. An excellent illustration of a speaker who used figures of speech is Robert G. Ingersoll. The closing paragraph of his lecture, "The Liberty of Man, Woman, and Child," is full of figures.

"I know not what discoveries, what inventions, what thoughts may leap from the brain of the world. I know not what garments of glory may be woven by the years to come. I cannot dream of the victories to be won upon the fields of thought;

The Ghosts
And Other
Lectures.
Robert G.
Ingersoll.
P. 142.

"but I do know, that coming from this infinite sea of the future, there will never touch this 'bank and shoal of time' a richer gift, a rarer blessing than liberty for man, for woman, and for child."

Other selections are as follows:

P. 94.

"The king is one of the annointed by the most high, as they claim--one upon whose head has been poured the divine petroleum of authority. Compare this king with Bismark, who towers an intellectual colossus above the crowded mediocrity. Compare George Eliot with Queen Victoria. The queen is clothed in garments given her by blind fortune and unreasoning chance, while George Eliot wears robes of glory woven in the loom of her own genius."

P. 73.

"Liberty is the child of intelligence."

P. 75.

"Out on the intellectual sea there is room enough for every sail. In the intellectual air there is space enough for every wing."

P. 134.

"Civilization, liberty, justice, charity, intellectual advancement, are all flowers that blossom in the drifted snow."

P. 113.

"Happiness is the legal tender of the soul."

History of
Oratory
And
Orators.
Hardwicke.
P. 20.

Hardwicke says of Demosthenes:

"In short, nearly all of his orations are full of expressive figures, of frequent apostrophes, and reiterated interrogations, which give life and vigor to, and animated all he said."

He also says of the Romans in comparing them with the Greeks in regard to oratory:

(Same
Book.)
P. 47.

"The Romans, on the other hand, required the excitation of fancy, of comparison, and metaphors, and rhetorical decoration."

Of the French:

(Same
Book.)
P. 83.

"In France, the style of their orators is ornamented with bolder figure, and their discourse carried on with more amplification, more warmth and elevation."

Of Henry Grattan:

"His style was elaborated with great

History of
Oratory
And
Orators.
Hardwicke.
P. 148.

"care. It abounds in metaphors which were always striking and often grand. It is full of antitheses and epigrammatic turns, which give it uncommon point and brilliancy,--"

The son of Henry Grattan says of his style:

(Same
Book.)
P. 146.

"The style of his speaking was striking and remarkable,--bold, figurative, and impassioned.--"

These illustrations show, not only how abundantly orators have used figures of speech, but also, will, by a little analysis, show that the thought would be less forcibly expressed without them.

Another method of expressing with emphasis is by repetition and amplification. Repetition is stating a fact in the same words that have been used before. Amplification is the expressing of the same thought several times, but in different words. It is closely allied to repetition, the only difference being a change of diction. The following illustrations will make the meaning of amplification clear:

History
of
Oratory
And
Orators.
Hardwicke.
PP. 182-
183.
"Lord
Brougham's
Speech,
'Law
Reform.'"

"You saw the greatest warrior of the age, --conqueror of Italy, humbler of Germany, terror of the North,--saw him account all his matchless victories poor compared with the triumph you are now in a condition to win,--saw him condemn the fickleness of fortune,--But how much nobler will be the Sovereign's boast when he shall have it to say, that he found law dear, and left it cheap; found it a sealed book, left it a living letter; found it the patrimony of the rich, left it the inheritance of the poor; found it the two-edged sword of craft and oppression, left it the staff of honesty and the shield of innocence!"

History
of
Oratory.
Sears.
P. 126.
"Cicero's
Oration."

"He has obtruded himself in the most hallowed rites of religion; he has broken the most solemn decrees of the Senate; he has bribed the judges, driven me from my country, plundered my goods, burned my house, declared an atrocious war against Pompey, laid waste Etruria, has urged on his nefarious curse till the city, Italy, provinces, kingdoms, could not hold his madness."

Repetition and amplification are frequently combined with interrogation. A series of questions, having, either the same words, or different words with the same thought, will be asked. The effect of this makes the listener feel a closer relation to the subject in hand. It seems to be a psychological fact that a question will produce more effect and arouse meditation better than a mere statement, even though the statement contains exactly the same content as the question. Excellent examples of this point are found in the orations of Cicero and Demosthenes. Cicero's first oration against Catiline begins thus:

History of
Oratory
And
Orators.
Hardwicke.
P. 61.

"When, O Catiline, do you mean to cease abusing our patience? How long is that madness of yours still to mock us? When is there to be an end of that unbridled audacity of yours, swaggering about as it does now?"

These questions continue until the end of the first paragraph, making in all seven questions; two of these are amplified, so that they are each really a combination of five questions; in all, then, there is the equivalent of seventeen questions in the one paragraph.

In one oration against Philip, Demosthenes used these questions:

History of
Oratory
And
Orators.
Hardwicke.
P. 10.

"When, therefore, O my countrymen! when will you exert your vigor? Do you wait till roused by some dire event? till forced by some necessity? What then are we to think of our present condition?"

The same reiterated interrogation was used by Fox in the peroration of his speech on "The Rejection of Bonaparte's Overtures." A few of his questions are these:

History of
Oratory.
Sears.
P. 302.

"Is war a state of probation? Is peace a rash system? Is it dangerous for nations to live in amity with each other?----Why is that man writhing with agony? What means this implacable fury?"

Imagination, figures, and amplification are quite common in all types of literature, but the reiterated interrogation is very seldom found outside of oratory. This is one of the distinguishing features belonging to eloquence.

Frequently, a speaker gains a point by the use of wit, humor, and sarcasm. So powerful are these in determining the actions of people that some have debated the question, whether wit, humor, and sarcasm have not accomplished more in the world than intellect or reason. About the first thing, that a speaker desires to do, is to obtain the good will and, if possible, the admiration of his listeners. A very common and successful way of doing this is to relate a story, make a witty remark, or crush the effect of his opponent by sarcasm. Lord Chatham retained much of his influence over the House by the use of sarcasm. This incident of Lord

Chatham is related by Charles Butler in his

"Reminiscences:"

Oratory
And
Orators.
Mathews.
P. 235-
236.

"Moreton, Chief Justice of Chester, happened to say in the House, 'King, Lords, and Commons, or (looking at the first Pitt) as that right honorable member would term them, Commons, Lords, and King.' Pitt called him to order, and desired the words to be taken down. They were written down by the clerk. 'Bring them to me,' said Pitt, in his loftiest tone. By this time Moreton was frightened out of his senses. 'Sir,' he stammered out, addressing the speaker, 'I am sorry to have given any offence to the right honorable member or to the House. I meant nothing. King, Lords, and Commons, --Lords, King, and Commons,--Commons, Lords, and King; tria juncta in uno. I meant nothing; indeed, I meant nothing.' Pitt arose: 'I don't wish to push the matter further. The moment a man acknowledges his error, he ceases to be guilty. I have a great regard for the honorable member, and as an instance of that regard, I give him this advice: whenever he means nothing, I recommend him to say nothing.'"

His remark on confidence to the Ministry of 1766 is another incident of his sarcasm. After commenting them courteously and turning to them with a smile, he said:

History of
Oratory
And
Orators.
Hardwicke.
P. 105.

"Confide in you? Oh, no,----you must pardon me, gentlemen,----youth is the season of credulity----confidence is a plant of slow growth in an aged bosom!"

The effect of wit may be shown by this remark of George Wood in reply to Preston of South Carolina who had spoken to the court and jury for three days in a speech of great rhetorical beauty:

Oratory
And
Orators.
Mathews.
P. 124.

"May it please the court, and gentlemen of the jury, if you propose to follow me, you will come down from the clouds where you have been for the last three days, and walk on the earth."

Mathews says, "the effect upon Mr. Preston's pyrotechnics was like a sudden shower upon Fourth of July fire-works."

It is said of Fox:

History
of
Oratory
And
Orators.
Hardwicke.
P. 126.

"He abounded in hits--those abrupt and startling turns of thought which rouse an audience and give them more delight than the loftiest strains of eloquence. He was equally distinguished for his side blows, for keen and pungent remarks flashed out upon his antagonist in passing as he pressed on with his argument."

The use of the right word at the right time has a wonderful power; a power which has been recognized in all ages. Seneca remarks:

"Fit words are better than fine ones."

Sergeant Talfourd says of Lord Brougham:

History of
Oratory
And
Orators.
Hardwicke.
P. 181.

"The single power in which he excells all others is sarcasm, and his deepest inspiration--scorn. Hence he can awaken terror and shame far better than he can melt, agitate, and raise.

Hardwicke comments upon Henry Clay thus:

(Same
Book.)
P. 427.

"Mr. Clay's opponents often ascertained, to their cost, that he could be witty, sarcastic, ironical, and satirical.--"

While neither wit, humor or sarcasm never accomplishes anything so far as argument is concerned, they do have a very important part in preparing the way for argument, and making former argument seem ridiculous and small. While the orator's real object is not to amuse or make fun of any one, yet he may use these as a means to his ultimate end.

Oratory almost presupposes a logical statement of subject matter. This is another characteristic which is found more frequently in oratory than in any other type. Human beings are a dual existence. They are composed of the

emotional and the intellectual faculties, each one sharing its part in shaping the actions of the individual, consequently, neither one can be neglected by the orator. The relative amount of emotional and intellectual argument needed in the oration depends upon the occasion and the people who are addressed. There have been a few great orators who have attained their greatness with very little reasoning ability, but the majority have had a mastery of this subject. The power to organize facts in such a way that they point toward one focus, or central idea, is almost essential. A few facts well organized, well worked into a system, will do more toward convincing than a much greater number of hap-hazard statements. A few fundamental principles, analyzed carefully until all of their relations are clearly stated and their ultimate weight made clear, is far more impressive and effective than a "conglomerated mass" of numerous, unrelated facts. In physics, when several forces are working in the same direction, the resultant is the sum of the several different components. If the direction of the forces be at an angle instead of a parallel, the resultant is lessened. A part of each force is wasted, then, in overcoming a part of each other force; so it is with the human mind. Each fact is a motive; if several facts then work in the same direction, the resultant motive is the sum of all the facts; but, if the different facts

are so poorly arranged and stated that they seem to work at an angle with each other, their resultant motive becomes much less. Each fact, then, should be so clearly reasoned out by the speaker that he can make his hearers understand definitely the true relation of one and all facts. Webster's reply to Hayne shows his superior ability in pursuing facts to their final conclusion. One instance of this was where Hayne had quoted Shakespere concerning Banquo's Ghost. Webster used the same quotation and turned the point strongly in favor of his side. The thought at first glance appeared to be in favor of Hayne, but upon reasoning it out to the final conclusion, it was directly opposed to Hayne's idea. The same was true with the doctrine of nullification which was the central theme of the contention. Webster reasoned this principle through to the very end, and he saw that it meant simply revolution; while Hayne was unable to penetrate into the question that far. Demosthenes, Burke, Pitt, the Younger, Fox, Grattan, Disraeli, Mirabeau, Webster, and Clay are mentioned by Hardwicke as having the ability of close reasoning; others could be added to this list.

In closing the discussion of those elements of oratory which appear on the printed page, it may be well to mention style. One writer says, "that style is the man." To state it more

accurately, style is that part of the man which one is able to perceive through his writing. Each one of the elements discussed will enter into the style. The nature of the subject matter will indicate certain things concerning the writer. The use of figures of speech, also, will indicate a certain kind of mind. The amount and kind of imaginative element portray a part of the individuality of the writer. The same is true of repetition, amplification, interrogation, wit, humor, sarcasm, and logic. Each one of these elements, and also others, play a part in the formation of style; each man proportions them according to his own desire. No one man, probably, was supreme in all, but may have been supreme in one. The ideal would be to possess all of these qualities in the highest degree. It is not supposed that all of the elements, which go to make the ideal oratorical style, have been mentioned, but only the more essential ones.

To continue the consideration of oratory as a three-fold art, by analogy to the drama, the next part for treatment would be the work of the actor. So far, subject matter and that part of expression, which appears upon paper, are the work of the dramatic poet. The conditions, or spirit of the times under which the oration is to be delivered, are considered the work of the stage manager. The one remaining is the work of the actor, or histrionics. This on the part of the orator is the

personal element which is put into the expression of the thought. As, has been said before, this is quite frequently, the most essential part. Fox remarked one time,

History of
Oratory
And
Orators.
Hardwicke.
P. 126.

"Did the speech read well when reported? If so it was a bad one."

The true value of an oration is not realized unless one hears it delivered. The same thought is nicely shown in the instance of AEschines and Demosthenes. After AEschines was banished, he established a school of rhetoric at Rhoades and recited both his oration against Demosthenes and Demosthenes' oration against him, to his pupils. AEschines' oration met with approval, but the oration on the "Crown" moved them to tears. At this AEschines remarked:

History of
Oratory
And
Orators.
Hardwicke.
P. 16.

"What then would you have thought, had you heard the lion himself?"

So great was the personal influence of Mirabeau that he took the speech of his friend who had been refused a hearing in the French Assembly and delivered it on the following day with great effect.

Oratory
And
Orators.
Mathews.
P. 195.

"The words were the same: the fire that made them thrilling and electric were not his friend's, but his own."

The actor also has this same problem to solve. His task is to deliver the thought of another at all times; even in this case, in the composition of the thought, all of the written aids of expression have been used. A common actor may have a correct understanding of a passage, also have it thoroughly

committed and at his tongue's end, yet express it with very little feeling, because he lacks the genuine personal element of expression. Another person, a true artist, will be able to move thousands through many emotional stages by reciting the same passage that the former one had used and failed. It is stated that the early English actor, Macready, produced his greatest effect when he used the simple words,

"Who said that?"

Oratory
And
Orators.
Mathews.
P. 195.

After the orator has in mind his material and composition, he is then ready to appear before the public and deliver it. The first impression, that he makes upon the audience, is produced by his appearance; an attractive appearance is no small aid in producing effect. Even the few actions of the speaker before he says a word, lends much to a favorable impression. One great ethical maxim is, "control thyself." This will apply very appropriately to the public speaker; before he is able to control an audience, he must be able first to control himself. Dr. Edwin Chubb of Ohio University stated to his class, "that a great speaker always sat motionless on the stage until his time to speak." This remark points two ways: the one, signifies that the mind, or mental ability of the speaker has completely mastered his subject and is at rest, consequently, the speaker manifests this rest by ease of body; the other, a total lack of

embarrassment or fear for what is to come. The audience is unconsciously much affected by the presence of such a man. On the other hand, if he is continually moving or restless, and especially so, if this restlessness becomes prominent after he begins to speak, the audience becomes restless and nervous too. Closely associated with this point is the ease with which the speaker delivers his message. If the words come from him seemingly with as much pain and difficulty as pulling teeth, the audience soon feels a strain, or stress upon them, fearful that the speaker will either make some ridiculous blunder, or else fail to say anything at all. It is too much like watching a person pass through a series of torture. Unawares, the different individuals of the audience will find themselves with their fists clinched and their teeth firmly set. They are in about the same position as the over anxious mother who listens to her child speak a piece on the last day of school. Under conditions of this kind, most of the audience cheer the speaker when he is through, not on account of his merit, but because they are glad that he is through.

It is almost a waste of time to discuss the importance of a good voice to either the actor or the orator. It is the chief means by which the speaker conveys the words of his production to his hearers. His words ought to be so spoken that they

cannot only be understood, but must be understood. The listener, who fails to hear only one word in each sentence, will soon lose the trend of thought, and consequently, become uninterested, inattentive, and look about for some other means of entertainment; even the listeners, who are continually put to an effort to catch the words, will soon become fatigued and drop "by the wayside." The speaker must not depend upon the willingness and the ability of the audience to listen, but he must make it so that they cannot do other than to listen. A strong, clear, distinct enunciation, and moderate speed, will do much toward accomplishing this end. Furthermore, after the attention is obtained and held, the voice is a wonderful power in expressing the exact shade of meaning. It needs to be pleasing, extremely flexible, and carry enough personality with it to make it impressive.

Oratory
And
Orators.
Mathews.
P. 78.

"It should be clear, distinct, and full; neither squeaking nor harsh, neither a whistle nor a growl, and requiring no push by the will; but capable, easily and naturally, of all the inflections and modulations, from a forte to a pianissimo, which suit the different sentiments it may be required to express."

Many of the great orators have produced almost miraculous effects with their voice.

Dumont says of Mirabeau:

History of
Oratory
And
Orators.
Hardwicke.
P. 314.

"Mirabeau's voice was full, manly, and sonorous; it filled the ear and pleased it; always sustained but flexible, he made himself as well heard when lowering it as when he raised it; he could run over comments pronouncing the final words with so much care that not one was ever lost."

Mr. March makes the following remark
about Webster when he delivered his great 7th of
March speech:

History of
Oratory
And
Orators.
Hardwicke.
P. 404.

"The swell and roll of his voice struck upon the ears of the spell-bound audience in deep and melodious cadence, as waves upon the far-re-sounding sea."

Mathews says of Webster:

Oratory
And
Orators.
Mathews.
P. 76.

"Webster's organlike voice was a fit vehicle equally for his massive, close-knit arguments and for his impassioned appeals, and it was, quite as much as his majestic presence, one of the secrets of his power. It was deep, rich, musical, flexible, and of prodigious volume and force."

Sears says of Wendell Phillips:

History of
Oratory.
Sears.
P. 397.

"His voice was smooth, sweet, and penetrating, with a modulation which expressed every shade of thought."

Many other examples could be cited, but these are sufficient to bring to notice the importance of a good voice in oratory.

Although a proper voice is of the greatest importance to an orator, he may increase his power of expression very materially by the use of gestures. This leads us to the discussion of the pantomimic art and its uses. The advantages of this art are more for the actor and elocutionist, or declaimer, than they are for the orator. Pantomime, when it passes entirely from the science to the art, is of great value to each; but, if the orator is bound down by certain definite rules of formality in gesture work, he loses an amount of true feeling which is a greater loss to the speaker than the artificial gesture is a gain. The amount

of gesture greatly depends upon the speaker's thought and surrounding conditions. If a speaker is continually gesticulating, he soon imposes upon the expectations of his hearers, and they feel that he has used up all of his reserve. The ordinary parts of a speech need nothing but simple statements. Whenever a speaker presents a small fact with a great effort, or gesture, one naturally wonders what would happen, if he should discover a great or important fact to present. Frank S. Fox, President of the Oratorical School, Columbus, Ohio, relates the incident of a carpenter who became a public speaker, but continued his carpenter trade "by sawing the air and boring the audience." Many a truth is said in jest and, too often, "sawing the air" does prove to be "boring the audience." The golden mean in many instances and in all subjects is a correct rule by which one's action may be guided. Gestures tempered to the feelings and thought are to oratory what the finishing touches of a painter's brush are to his picture; but excessive gesture and gesture ill-fitted to the meaning is an abomination to all good oratory.

The value of the facial expression in public speaking is no less important than the movements of the hands, feet, and body. Indeed, in most cases, the face lends more emphasis and true spirit to the delivery than all other bodily movements. If there were two apparatus arranged in

such a way that in one, a speaker could talk to an audience and have only his face visible, and in the other, have his face concealed and leave only his body visible, there is little doubt, but the former condition would have a large attendance, while the latter would only have a very few hearers. Every one knows the difficulty of having some object come in between him and the speaker. There is little enjoyment in listening to any public talk unless the speaker is in sight. Of the different parts which go to make up the countenance, the eye is the most important. There seems to be located within the eye of the orator a spark of eloquence. It is that spark which is needed to touch the magazine of human emotions. It is the peculiar influence of the eye that discloses the secrets of a friend or of an enemy; that discloses the desires and motives of man; in short, it is the window through which the human soul shines and into which we look to find the true purpose of our fellowmen. It was by the eye that the Ancient Mariner stopped the wedding guest and held his attention until he had told his story. The great actor conveys more thought and more emotion in a single look of the eye than he could with several sentences. It is surprising to observe how many times the eye is referred to by writers on the subject of oratory. Every great orator seems to have had a remarkable, a magnetical, and an extraordinary eye. Lord Brougham said

History of
Oratory
And
Orators.
Hardwicke.
P. 105.

of Lord Chatham:

"An eye so piercing that hardly any one could stand its glare."

The following are other comments upon the same man:

(Same
Book.)
P. 107.

"Those who have caught the flame of eloquence from his eye,--"

Oratory And
Orators.
Mathews.
P. 234.

"The oldest member, the hardest wit of the House, quailed before 'the terrors of his beak and the lightning of his eye.'"

History of
Oratory
And
Orators.
Hardwicke.
251.
(Same
Book.)
305.

Talfourd speaks of Erskine as having

"An eloquent eye."

The author of "Noted French Orators" in his description of Mirabeau, uses this phrase:

"An eagle eye."

It is said of Patrick Henry:

(Same
Book.)
329.

"--there was a lightning in his eyes which seemed to rive the spectator."

Oratory
And
Orators.
Mathews.
P. 309.

"His eyes, which were overshadowed by dark, thick eyebrows, were his finest feature. Brilliant, full of spirit, and capable of the most rapidly shifting and powerful expression, they had at one time a piercing and terrible aspect which made an opponent quail beneath their gaze, and, at another, they were 'as soft and tender as those of Pity herself!'"

Thomas Carlyle writes these words about

History of
Oratory
And
Orators.
Hardwicke.
P. 390.

Webster:

"The dull black eyes under the precipice of brows, like dull anthracite furnaces, needing only to be blown--;"

Another writer describes him thus:

(Same
Book.)
P. 421.

"He has a large, black, solemn-looking eye that exhibits strength and steadfastness, and which sometimes burns but seldom sparkles."

Oratory
And
Orators.
Mathews.
P. 323.

"But whoever looked upon Daniel Webster, with his massive, Herculean frame, his beetling brows, deep-set, searching black eyes, and imperial port, felt instantaneously that a Titan stood before him."

History of
And
Orators.
Hardwicke.
P. 433.

Mr. Underwood refers to Henry Clay in these words:

"His eye beaming with intelligence, and flashing with coruscations of genius."

History of
Oratory.
Sears.
P. 334.

Sears speaks of John C. Calhoun in this phrase:

"Eyes like fiery coals."

Oratory
And
Orators.
Mathews.
P. 312.

Mathews uses these words of him:

"--with an eye like a hawk's;--"

He also says of Edward Everett:

(Same
Book.)
P. 344.

"--an eye large and beaming, and dilating, at times, with wonderful lustre."

Of Pickney:

(Same
Book.)
P. 358.

"To all these attractions must be added the charms of an elegant person, and a magnetism in the eye which was almost irresistible."

Of Choate:

Same Book.
P. 366.

"His large, dark, lustrous eyes, lit at times with an unearthly glare, and almost startling one with their burning intensity of expression."

Of Lord Brougham:

(Same
Book.)
P. 262.

"--the eye, quick and watchful as a hawk's.--"

It is safe to say that the eye has been one of the orator's chief means of adding emphasis and intensity to his thought. In discussing the eye, as a means of expression, Mathews uses this sentence:

"The eye is so expressive that it is said

Oratory
And
Orators.
Mathews.
P. 99.

"that gamblers rely upon the study of it, to discover the state of an opponent's game, more than upon any other means."

From the foregoing discussion, one would naturally conclude that an orator has many uncommon and unusual characteristics. It would seem that he is almost superhuman in many qualities. Although he may have one quality to a higher degree than others, yet he possesses more than a moderate degree of many, not only of physical appearances, but of mental traits. The following comparison of Henry Grattan and Lord Chatham furnishes a picture of a well-rounded orator:

History
of
Oratory
And
Orators.
Hardwicke.
P. 146.

"Like him, he excelled in the highest characteristics of oratory--in vehemence of action, condensation of style, rapidity of thought, closeness of argumentation, striking figures, grand metaphors, beautiful rhythms, luminous statements, vivid description, touching pathos, lofty declamation, bitter sarcasm, and fierce invective. His language, like that of Chatham, is remarkable for its terseness, expressiveness, and energy. His periods are made up of short clauses which flash upon the mind with uncommon vividness."

It has been the object in this paper to collect a few thoughts about oratory from the leading orators of four different peoples; the Greeks, the Romans, the French, and the Anglo-Saxons. The thoughts, which are presented, treat of two principle questions: first, the object of oratory; second, how to accomplish this object. The object of oratory is stated to be action, and proofs for this statement are taken from what the objects of the leading orators have been, and the results of their oratory. An examination of the different

works has shown that the eloquence of Demosthenes, Cicero, Mirabeau, Lord Chatham, Patrick Henry, and Daniel Webster, has ended in action; also, that the desire of each has been to produce action.

The means of accomplishing this object has been divided into two important divisions: first, subject matter; second, the expression of subject matter with emphasis. The subject matter must always be of certain kind. It cannot be small or temporal, but must be of broad interest to a great number of people. It centers around such topics as patriotism, liberty, right, justice, self-preservation, tyranny, corruption, selfishness, and avarice. The thought has been of this nature, since the conditions of the people and times, when and where it was delivered, demanded it. The occasion, not only selects the subject matter, but also prepares the people to receive it. The expressing of the thought has also, for convenience of treatment, been divided into that part which appears on the written page, and that part which is added to language by the speaker. Under the first division, there have been treated the imaginative element, figures of speech, amplification, repetition, interrogation, wit, humor, sarcasm, and logical statements. However, it is not intended to mean that these are the only qualities which appear in printed oratory, but the more important ones. Under the second division, there have been

mentioned the first impression that the speaker makes upon the audience, emphasizing self-control, gaining the good will of the audience, gesture, expression of the face with special attention upon the eye. Each one of these points has been treated by analysis of the different orators and their works trying to give quotations to prove and illustrate each point wherever possible.

After a discussion of this kind, it would be quite proper to make a few remarks concerning the time worn question, "Is oratory a lost art?" To follow out the analysis that has been used and answer each point separately will be quite interesting, if not suggestive. Accepting the object of oratory to be action, the first question to answer would be, does the present time or will the future ever demand or have need of action? The statement of this question is about all that is needed for one to see that action is needed at present as much as ever. The action may be in a different field and more gradual than that of the past. This really depends upon the answer of the second question, which is, how to accomplish action when it is needed? For this purpose, it will be proper to speculate with the future a little and see if there will ever be a time which will demand such subject matter as has been used in these great orations. Since there is no way to judge the future, except by the past and the present, these

must be taken into consideration again. At the present time in our nation, the most prominent questions seem to be a demand for more equal distribution of the products of labor, in short, the question of capital and labor, and political and social corruption. In order to solve these questions, it will be necessary to appeal to what is right, and to what is justice. One of the centers in the thought of past oratory was this very same thing. Then, in so far as the object and the subject matter are concerned, there yet remains an opportunity for a great group of orators to be developed even in our own country. The conditions indicate that, not only action is needed, but, in a general way, what the nature of that action is going to be. If, at the present time, the leading questions of other nations were considered, there would be, no doubt, many other important centers of the past oratorical material, still agitated.

The next and last question is, does there exist an opportunity of expressing the subject matter? The most common and, probably, the best way in which the people are informed at the present time is through the newspapers. The present public is a reading public and depends much more upon its own reading for news, and upon its own thinking for the solving of questions, than the public of the past. In this respect, then, the people, who are

to receive the message of an orator, if there be one, are different. They, to a certain degree, at least, are not controlled so much by emotions unless these emotions be aroused by a greater degree of reason and correct thinking. On the other hand, is there a possibility that all of the men, who have had the essentials and requisites of orators, belong to the past, and no man of the future will ever equal them? There is no visible reason why such a thing is so. There is no reason why the men of to-day or the men of the future should not be blessed with the proper amount of physical equipment; such as, commanding presence, expressive features, "an eagle eye," and the necessary amount of mental energy and acumen consisting of imagination, ability to reason, to use figures of speech, wit, humor, sarcasm, in order to be just as great in oratory as the orators of the past. The only possible difference by this analysis, then, is found on the part of the people who are to receive the message; who are to be aroused to action. Yet, even in this case, as long as human beings are human, is there not more than a mere possibility of future greatness in eloquence? Will it even be incorrect to say that the best speakers of to-day are, not only arousing and stimulating people to a higher concept of right and justice, but also to the execution of these concepts?

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